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the panel in halves. Related linear rhythms give an extraordinary sense of vigor and power to the panel, an effect heightened by the second contrast of tonal as well as linear diagonals in the dark body of the Saint against the white horse. The horse itself is white with slight modeling, almost *en silhouette*, yet it changes from warm to cold with no change of value as subtly and as exquisitely as a Chardin tablecloth. The ground is a neutral yellow, strewn with the unhappy bones of former victims. Two lizards, reptilian familiars of the dragon, bask on the rocks at the right from which trickle the waters of a spring. Sprinkled naively about the background are the intimate and charming narratives of the French miniaturist. Ducks swim and dive in the moat. We look into a walled garden and an orchard. Hedges surround a plot of land where a peasant plies his mattock. Stairs ascend to a trim pleasure-house, topped by a pergola. Rocks rise against the sky. It is a serene ending to a noble tale—a veritable golden legend.

R. B. H.

LOAN COLLECTION OF EUROPEAN AND ORIENTAL ART

ABOUT the first of April there will be opened an important exhibition of European and Oriental works of art lent anonymously by a friend of the Museum. The three large galleries on the first floor will be given over to the display of this collection. In Gallery 4 will be shown Oriental art including Chinese paintings, jade, bronzes, and lacquer screens, and Beauvais tapestries and Spanish sculpture. Gallery 3 will be hung with Flemish tapestries of the Renaissance period—the famous Cleopatra and the Triumph of Caesar series by G. Peemans and G. v. Leefdael. In this gallery also will be shown Oriental and Spanish rugs



THE NURSE—PAINTING BY JACOB MARIS
PURCHASED FROM MCKAY FUND

and furniture of the Italian Renaissance.

The paintings displayed in Gallery 1 will consist of works by European artists of different periods and schools. The Spanish school is best represented. Beginning with the primitives one may learn much of the history of painting in Spain from this group. There are three canvases by Goya—two large allegorical themes representing Music and History, unusual subjects for this painter, and a portrait of Isidro Gonzales; two works by El Greco; one by Zurbaran, one by Meifren, and the much discussed painting, "The one with the green eyes" by Hermen Anglada-Camarasa, a modern Spanish painter. This painting has been interpreted by some critics as a reflection of the decadent and unmoral character of modern Spanish civilization.

But it is the primitives which offer the greatest opportunity for intensive study. As far as is known there is no collection of Spanish primitives in this country. The Catalan, Aragonese, and Montanesa Schools are represented here in addition to a diptych by Jaime Huguet and Martorell's Saint George and the Dragon

which is described at length elsewhere in the BULLETIN. The student will find himself turning unconsciously to the Italian and Flemish primitives in the Ryerson Collection to determine by means of comparison the individuality of the Spanish School.

Among the other paintings of note are Lucien Simon's "Men on the break-water" and Manet's "Music lesson," illustrated on page 19.

"La leçon de musique" was one of the two paintings by Manet exhibited in the Paris Salon of 1870. At the sale of Manet's works in 1884, the year following his death, this picture was bought by Henri Rouart, one of the most famous art collectors in Paris in the nineteenth century. M. Rouart was a great friend of Degas and on intimate terms with the impressionist group whom he used to meet in the little shop where they took their works to be sold. His taste and keen artistic perception led him to realize the worth of this abused group long before they were appreciated by the public. With the disposal of the Rouart collection in 1912 "The music lesson" came into the possession of the present owner.

In writing of this painting Théodore Duret says, "According to his usual practice of continually seeking fresh models and of choosing those of a distinctive type of face, Manet secured Zacharie Astruc to sit for him as the music-master. Both as sculptor and poet Zacharie Astruc was taking his part in the struggles of the little group that had gathered round Manet. He possessed a characteristically southern head; he was always ready to sit as a model and had already been painted by Manet in 1863. This simple picture of a young man and woman seated side by side could hardly give rise to any very lively comment. It provoked neither the outcry nor the laughter which had greeted 'Balcon' of the previous Salon; but it pleased nobody, and received only a coldly contemptuous welcome." According to this authority

Manet also made a sketch of the woman who appeared in "The music lesson."

If this picture did not create the uproar that "Balcon," "Olympia," and "Déjeuner sur l'herbe" did, time has proven this one of Manet's important works. The luminous qualities of the flesh tones and the skill in securing harmony with the direct use of color without overtones mark this work as one of the achievements of the originator of the French impressionist school. These other works by Manet may be studied in the Museum's collections, "The Philosopher," in the Munger Room and "Boulogne harbor roadstead" and "Horse racing" in the Potter Palmer Collection.

CURRENT EXHIBITIONS

ON the afternoon of March 11 the annual architectural exhibition was formally opened with a reception. The committee of architects in charge of the exhibition who made up the jury consisted of Chester H. Walcott, Hubert Burnham, and James Kane.

The display includes photographs, sketches, and plans of the most recent work done in this country, while a few architectural models, miniature ships, and examples of the allied arts of sculpture and mural painting add to the interest of the exhibition. Two recent innovations observed here are the combination office building and church, and the new cliff-like structure which does away with the box-like nature of the skyscraper, the result of the zoning law in New York. Some idea of the work being done abroad is made possible by photographs of French architecture and sketches from the London Architectural Club. The Woman's National Farm and Garden Association are collaborating with the architects in exhibiting models of houses and landscape gardening, plans and sculpture suitable for gardens. Sun-